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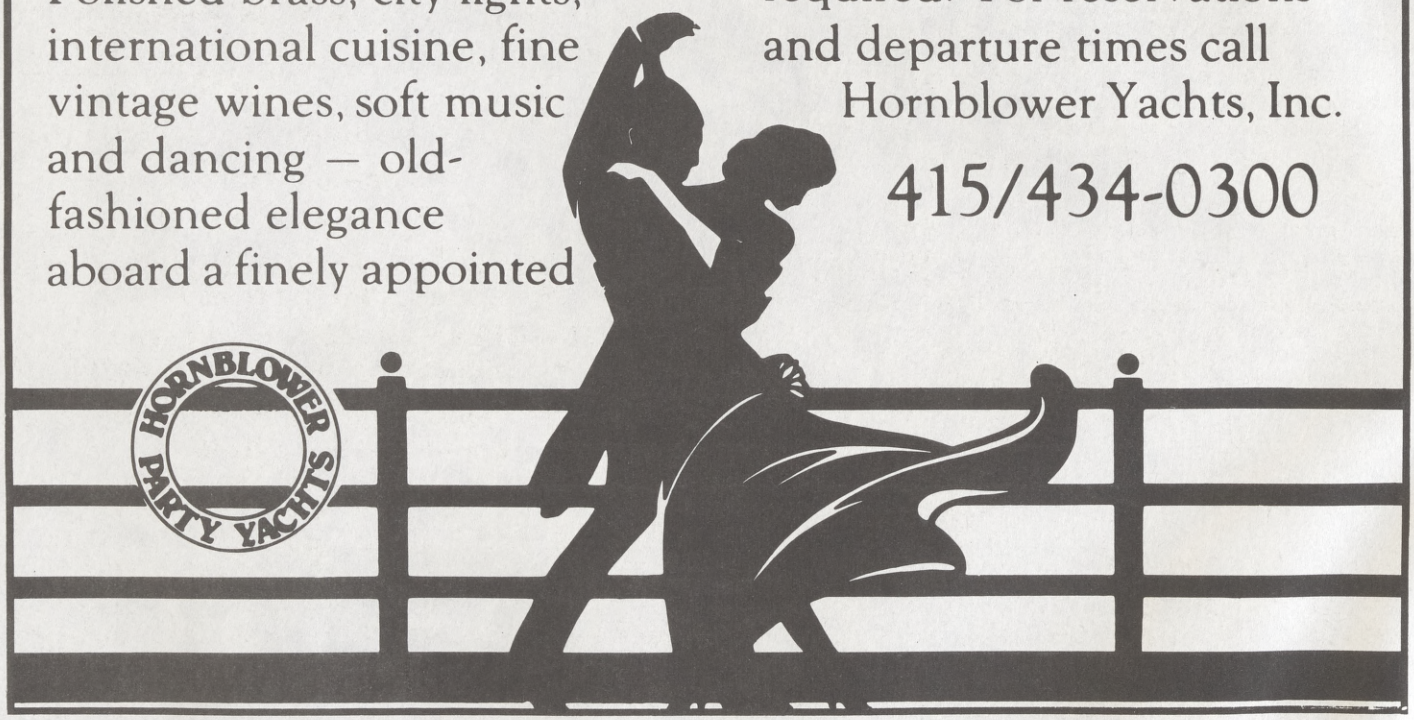

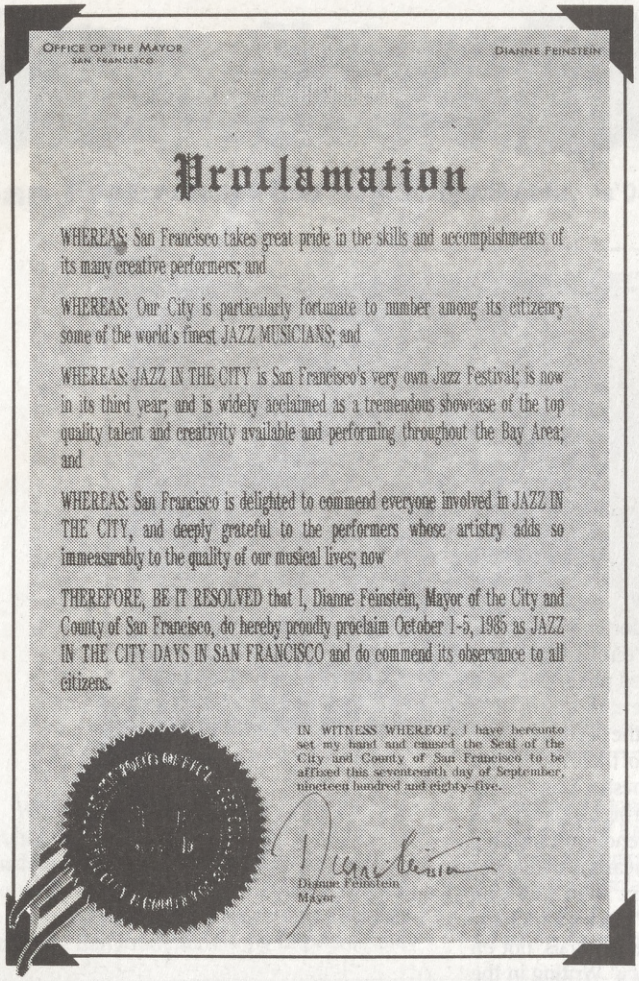

OFFICE OF THE MAYOR
SAN FRANCISCO

DIANNE FEINSTEIN

Proclamation

WHEREAS: San Francisco takes great pride in the skills and accomplishments of its many creative performers; and

WHEREAS: Our City is particularly fortunate to number among its citizenry some of the world's finest JAZZ MUSICIANS; and

WHEREAS: JAZZ IN THE CITY is San Francisco's very own Jazz Festival; is now in its third year; and is widely acclaimed as a tremendous showcase of the top quality talent and creativity available and performing throughout the Bay Area; and

WHEREAS: San Francisco is delighted to commend everyone involved in JAZZ IN THE CITY, and deeply grateful to the performers whose artistry adds so immeasurably to the quality of our musical lives; now

THEREFORE, BE IT RESOLVED that I, Dianne Feinstein, Mayor of the City and County of San Francisco, do hereby proudly proclaim October 1-5, 1985 as JAZZ IN THE CITY DAYS IN SAN FRANCISCO and do commend its observance to all citizens.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed this seventeenth day of September, nineteen hundred and eighty-five.

Dianne Feinstein
Mayor

WELCOME to the third annual Jazz in the City festival. Philip Elwood, critic for the San Francisco Examiner, wrote in the 1983 Jazz in the City program, "the Jazz in the City concept, which has been kicked around for years, is finally a reality — a truly San Francisco jazz festival rather than a carpetbagging roadshow."

The Bay Area is home to many established jazz greats as well as emerging artists playing a wide variety of jazz styles and genres. The Jazz in the City performances give Bay Area audiences the opportunities to hear these artists in concert settings at affordable prices.

The Bay Area has historically been a thriving artistic center. Contributing to this unique creativity is the Bay Area's diverse ethnic and cultural makeup. Jazz in the City aims to reflect this diversity through presenting a wide array of music ranging from stride piano to Latin jazz to contemporary jazz.

Jazz in the City was founded in 1983 under the non-profit fiscal sponsorship of City Celebration. With generous grants and encouragement from the San Francisco Hotel Tax Fund and San Francisco Foundation the first festival was held at Herbst Theatre for two nights, and there was also a free concert at the Embarcadero Center. Last year's festival consisted of four performances and was held at various locations throughout the city.

We hope you enjoy this year's festival.

Randall Kline, *Producer*
Jazz in the City

jazz in the City

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Maria Marquez with **Voz de Samba**
Escola Nova de Samba

Thank You . . .

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Tuesday, October 1

JAZZ IN THE CITY

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Program Ad Sales:
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Jazz in the City is funded in part by the San Francisco Hotel Tax Fund, Zellerbach Family Fund, Columbia Foundation, Walter & Elise Haas Fund, San Francisco Foundation, Meet the Composer, and Bracco Distributing Company.

Fiscal Agent: City Celebration

Jazz in the City was founded in 1983 by Randall Kline and Clinton Gilbert.

Jazz in the City
1757 Grant Avenue
San Francisco, CA 94133
(415) 392-5999

Program layout and design:
Ron Williams, Allograph

Typesetting & production:
Allograph

Cover Art:
James McCaffry

Program Notes:
Derk Richardson

"Jazz of the 30's & 40's" aboard the "City of San Francisco"

Upper Deck:
Norma Teagarden and Burt Bales
Middle Deck:
Swing Fever and S.F. Swing Express
Lower Deck:
Royal Society Jazz Orchestra

Don Neely's Royal Society Jazz Orchestra

The "jazz age" is gone, but don't tell Don Neely. He didn't just sit on his hands "until the real thing comes along." The young reed player rounded up like-minded talented players, mostly in their twenties, to lovingly recreate the big band music that was popular before most of them were born. The Royal Society Jazz Orchestra draws its inspiration from such golden era big bands as those of Duke Ellington, Fletcher Henderson and Paul Whiteman, and has won the hearts of audiences and critics around the country. John S. Wilson has commended the RSJO for "placing its primary emphasis on the spirit of the originals, not on slavish, note-for-note accuracy." Writing in the San Francisco Examiner, Phil Elwood called the orchestra "the best band of their type in the world."

Featured vocalist Carla Normand has been favorably compared to such classics as Ruth Etting, Mildred Bailey and Ethel Waters. The entire enterprise might ring of the kind of opportunism that capitalizes on nostalgia. But while the RSJO bills itself as playing music "from Harlem to Hollywood," and spices its act with novelty songs and sentimental ballads, the band takes no lazy stroll down memory lane. Emphasizing the feeling, phrasing and intonation of beloved music from the '20s and '30s, the RSJO can play it hot or play it sweet. Bay Area audiences have been able to catch the band at Earthquake McGoon's, the Mark Hopkins Hotel and the Claremont Hotel in Berkeley. Four albums, with another on the way, live radio broadcasts, national tours, TV appearances and a weekly radio show have spread the sound around. It's a classic sound that's obviously coming back into favor and Don Neely and his Royal Society Jazz Orchestra are among its prime movers.

San Francisco Swing Express

While associated in name with the jazz orchestras of the 1930s, "swing" is not the exclusive property of any particular size band. It's a quality that grabs you when it's there, whether in a solo piano or a crisply synchronized sax section. The San Francisco Swing Express is only five artists, but together they have swing to spare.

Trombonist Rex Allen was a jazz soloist with the Tommy Dorsey Orchestra, led the Fabulous Forties Orchestra in tours around the US, and co-led the Jack Teagarden Memorial Band. In addition to many festival appearances, his credentials include performances with Joe Venuti and Teddy Wilson. Phil Howe shares the front line on clarinet and saxophone. His experience as a member of the Turk Murphy Jazz Band and as a director of the Monterey Dixieland Jazz Festival has earned him the title "Mr. Dixieland" within the Express. A native of Sacramento, Howe returned home last year as a guest star at the Old Sacramento Dixieland Jubilee.

The San Francisco Swing Express rhythm section includes pianist Bruce Rohde. Born in Australia, Rohde began his piano studies at age 11. Rohde's versatility is evidenced by some of the artists he has accompanied, ranging from Dizzie Gillespie to Jack Sheldon to the Kingston Trio. Bassist Jerry Good is a veteran of the SF club scene, having played with Cal Tjader, Vince Guaraldi, Brew Moore and Barney Kessell. More recently he has been a member of the New Tommy Dorsey Band and the Eddie Duran Trio. Drummer Dave Black was a fixture on the East Coast where he worked with Charlie Parker, Buddy DeFranco, and Georgie Auld. For three years he drummed in the Duke Ellington Band. Add up the five separate parts and throw in a repertoire of Ellington, Basie, Shaw, Dorsey, Goodman and Miller, and the sum swings right off the page.

Swing Fever featuring **Herbie Steward**

Every fan of jazz knows what its got if it's going to mean a thing. Trombonist Bryan Gould and his cohorts keep the swing at a fever pitch. The San Francisco native, son of showman Barney Gould, and graduate of Lowell High, Gould leads the group and shares frontline and vocal duties with guitarist Jim Putman. Bassist Don Bennett holds down the bottom end with drummer Joe Dodge, known for his role in the Dave Brubeck Quartet in the mid 1950s. The combo has been together since 1978, holding down regular gigs in such places as the Sir Francis Drake's Starlight Roof, Gallaghers, and, recently, wine country parties, tea dances, conventions and over 200 weddings. Swing Fever burns hotter than your stereotypical hotel or casual combo.

The band frequently augments its quartet format, adding such vocalists as Barbara Lashley or Carla Normand, and for its first Jazz In The City appearance, Swing Fever is joined by Herbie Steward. The Los Angeles-born saxist/flutist was one of the original "Four Brothers" in Woody Herman's 1947 band and he later played with Artie Shaw, Tommy Dorsey and Harry James. Steward is well-acquainted with the kind of material in which Swing Fever specializes—swing era standards and jumping dance tunes from Nat Cole, Jimmy Lunceford, Louis Jordan, Fats Waller, Duke Ellington, Cole Porter, Irving Berlin and many, many more. Boasting over 700 tunes in its book, Swing Fever rises to the occasion and nothing, it seems, can keep it down.

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JAZZ AT THE BEACH
EVERY SUNDAY AFTERNOON

continued from page 5

"Jazz of the 30's & 40's" aboard the "City of San Francisco"

Norma Teagarden

Her older brother Jack made history wielding trombone like few others in jazz. While he was carving his legendary niche with Paul Whiteman, Louis Armstrong and his own bands, Norma was mastering a marvelous piano style in relative obscurity. Now in her mid-70s, the gracious queen of stride piano regularly holds court at San Francisco's Washington Square Bar & Grill, dazzling her listeners with her impeccable two-handed style. Hers is a "pre-modern" approach, juxtaposing the traditionally strong left hand of boogie woogie and stride with elegant right hand variations on the melody. But her sense of swing and romantic balladry are timeless.

The Teagarden family of Vernon, Texas, from the trumpeter father and pianist mother, down through Norma and her three bothers, was steeped in jazz. Norma started on violin but switched to piano, devoting less time to classics than to jazz, inspired by the stylists she heard on the radio or encountered when she moved to Oklahoma in the 1930s—Bob Zurke and Stan Wrightsman (sidemen with Bob Crosby), Arthur Schutt (Bix Beiderbecke, Joe Venuti and the Dorseys), and Mary Lou Williams. By the 1940s, Norma had relocated to Los Angeles, joining Jack for countless one-nighters in army camps, leading her own combo after the war and playing for a time in Ada Leonards' all-woman band.

After another touring stint with Jack's group in the early fifties, Norma settled in San Francisco in 1958 with her husband. A period of retirement was interrupted by a family musical reunion at the Monterey Jazz Festival in 1963. On her 70th birthday in 1981, Mayor Feinstein proclaimed a Norma Teagarden Day in San Francisco. "I'd just hate to give up on all that good music that came out years ago," she told Keyboard Magazine last year, referring to her repertoire drawn from such popular songwriters as Cole Porter, George Gershwin and Vincent Youmans. Likewise, the City will never give up on Norma Teagarden.

Burt Bales

Over the past few years, more and more restaurants and drinking establishments are hiring accomplished jazz pianists and small combos to entertain customers with something greater than background music. Nowhere has this been more evident than at the venerated Washington Square Bar & Grill where Burt Bales shares the eighty-eights with Mike Lipskin, Ed Wetteland, Dick Conte, Dick Fregulia and Norma Teagarden. Just as the "Washbag" has become a North Beach institution, Bales is a living monument to keyboard wizardry. Since settling in San Francisco in 1938, the Montana-born Bales has performed his ragtime and traditional jazz piano as a band musician and a solo act. In 1940, before a brief stint in the Army, he played with Lu Watters and from 1948 through '51 he was featured in the bands of Bob Scobey and Turk Murphy. His style encompasses the two-handed techniques of his piano heroes Jelly Roll Morton, Fats Waller, James P. Johnson, Ralph Sutton and other masters of ragtime and stride. Bales' now-and-then recording career since 1949 has been for such relatively obscure labels as Good Time Jazz, Cavalier and Euphonic. A 1975 disc of piano solos captured the essence of his sound in its title, *New Orleans Ragtime*. At 79, he continues to dig into his favorite compositions from Scott Joplin, Morton, Waller and others.

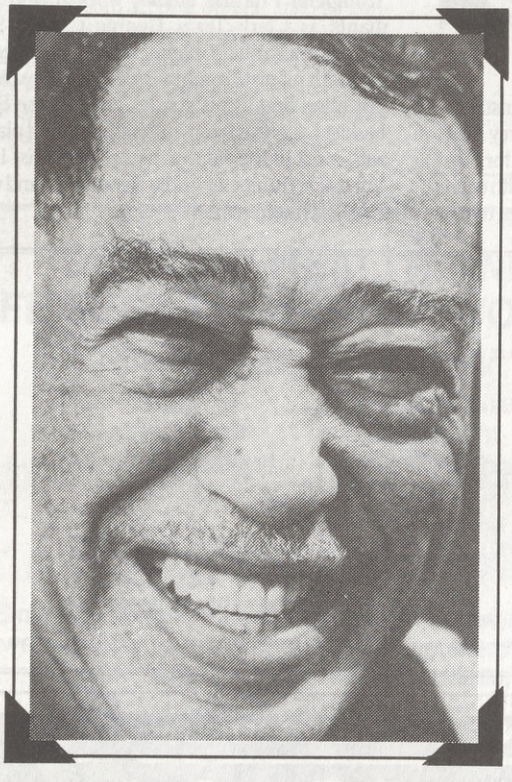
Wednesday, October 2

"Jazz on Film" Roxie Cinema

A Concert of Sacred Music,
filmed at Grace Cathedral
featuring **The Duke Ellington Orchestra**
a film by Ralph Gleason and Richard Moore

This hour-long documentary of Duke Ellington and his orchestra was filmed in September of 1965 at Grace Cathedral as part of the "Festival of Grace", a year-long celebration of the completion and consecration of the cathedral. The Dean of Grace Cathedral, the Reverend C. Julian Bartlett, commissioned Ellington to prepare a concert of sacred music. Said Bartlett, "Duke has been endowed by God with the gift of genius. He and his company of artists make an offering to God in this concert."

Some highlights of the film include Johnny Hodges' ethereal solo on "Come Sunday", a solo piano section by Duke, and a precision display of complex syncopated tap dancing by one of the great Harlem tap dancers, Bunny Briggs.



Duke Ellington Orchestra

Drums:
Louie Bellson

Bass:
John Lamb

Brass:
Cootie Williams
Cat Anderson
Herbie James
Lawrence Brown
Buster Cooper

Reeds:
Johnny Hodges
Harry Carney
Russell Procope
Jimmy Hamilton
Paul Gonsalves

with

Vocals:
Jon Hendricks
Esther Marrow
Jimmy McPhail
The Herman McCoy Choir

Tap Dancer:
Bunny Briggs

Video projection services donated in part by Netcom Video.

Special thanks to Jean Gleason for making this program possible

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Thursday, October 3

"Youth in Jazz" Golden Gate Park Bandshell

Donny McCaslin Quintet

The honors have piled up at an astounding pace. By the time he was seventeen, Donny McCaslin had played the Monterey Jazz Festival twice, won the top jazz prize at the National Foundation for Advancement of the Arts competition in Miami, garnered over $5000 in scholarships and received offers to attend Cornell, the New England Conservatory of Music, the Eastman School of Music, the Berklee School of Music and the University of Miami. Now an eighteen-year-old student at Berklee in Boston, the Aptos High School graduate has been singled out as one of the most exciting tenor saxophone prospects in jazz. The step from child prodigy to working professional is not far off for the young phenom of whom trumpet veteran Bill Berry has said, "He could hold down any job in the country right now."

This past summer, McCaslin received invitations to tour Japan with his high school band and present clinics for young Japanese musicians, and to tour with the Toshiko Akiyoshi Jazz Orchestra. With each award—including outstanding saxophone soloist at the 1983 Monterey Jazz Festival, and the Richie Cole Scholarship for outstanding soloist at Monterey in '84—and with each offer, the pressure mounts on the teen tenor genius. But his brief history is already shaped by hard work and self-discipline and McCaslin aims to mature gracefully. He is determined to develop his affinity for the playing of John Coltrane into a unique personal sound. It is quite likely that before long, he will achieve one of his career goals and win admittance into the next level of jazz education—a touring institution of jazz higher learning along the lines of Art Blakey's Jazz Messengers. While Donny McCaslin still qualifies as a "youth in jazz," his talent guarantees an early matriculation into the senior circuit.

The Grenadier Brothers

At 22 and 19 years of age respectively, Phil and Larry Grenadier are emerging as two of the most exciting young turks in Bay Area jazz. Trumpeter Phil has already worked with such giants as Clark Terry, George Cables, Slide Hampton and Shelly Manne, in addition to regular gigs with pianist/trombonist Mark Levine. When not attending to his studies at San Jose State, bassist Larry has been in steady demand playing with most of the same artists plus pianist Larry Vukovich, trumpeter Eddie Henderson, and vibist Bobby Hutcherson.

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Born in San Francisco and raised down the peninsula in Burlingame, the Grenadiers took up jazz as elementary school students and became seriously attached to the music during high school. (A third bother, Steve, studies business at the University of California, but plays fine jazz guitar with his siblings when school is out of session.) Performing professionally for the past three or four years, Phil and Larry are graduating from the rounds of casuals to the realm of club dates and concerts, and hope to negotiate their way through the recording maze in the near future.

Noting his affection for bebop, hard bop and "that '60s Blue Note sound," Phil names such "classics" as Clifford Brown, Lee Morgan, and Kenny Dorham as major influences, as well as next generation trumpeters Woody Shaw, Tom Harrell and Eddie Henderson. Already considered one of the finest bassists in the region, Larry admires George Mraz and Niels Henning Orsted Pedersen, among others, and his consistently melodic solos reverberate with the lyrical strength of those contemporary masters. Filling out the Grenadiers' straightahead quintet will be tenor saxophonist Harvey Wainapel, drummer Gaylord Birch and pianist Mark Levine.

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Thursday, October 3

"New Acoustic Music" Green Room

Darol Anger/Barbara Higbie Quintet with **Andy Narell, Mike Marshall** and **Todd Phillips**

(L to R) ANGER, HIGBIE, MARSHALL, NARELL and PHILLIPS

A few years ago, violinist Darol Anger developed a modest little logo which read "New Acoustic Music," and he began pasting it on album covers and on record bin dividers in retail stores. By now the phrase has become widely accepted as a description of the eclectic jazz/bluegrass/classical/folk music which enjoys such great favor in the Bay Area. The stellar alignment of the Anger/Higbie band offers the most representative sampling of the genre's scope and depth, drawing from a boggling array of traditions and synthesizing them with astounding virtuosity.

Born in Seattle in 1953, Anger immersed himself in jazz and bluegrass while attending the University of Santa Cruz, and in 1975 he became a founding member of the pioneering David Grisman Quartet. As a youth in Indiana, Barbara Higbie studied classical piano before moving as a teen to Ghana with her family. After graduating from Mills College, Higbie returned to Africa to study traditional music. Her romantic meeting with Anger in Paris evolved into a musical partnership which produced the heralded Windham Hill duet album, *Tideline*. Among Anger's many other projects have been his duo collaborations with multi-string player Mike Marshall (recorded on Rounder) and a *Jazz Violin Celebration!* (on Kaleidoscope) with David Balakrishnan and Matt Glaser, recorded at the Great American Music Hall. Higbie has toured and recorded with singer/songwriter Teresa Trull and their 1983 duo album, *Unexpected*, is a moving blend of jazz, folk, R&B and women's music.

The Anger/Higbie Quintet's *Live At Montreux* LP on Windham Hill captures five of the Bay Area's finest musicians in a seamless collaboration. Mike Marshall, also a former member of the David Grisman Quartet, plays guitar and mandolin and has been known to wield banjo, violin and mandocello as well. His chemistry with Anger is mercurial if not explosive. Andy Narell has taken the rippling beauty of traditional Trinidadian steel drums into jazz fusion realms with his brilliant musicianship. The newest of his three superb albums, this year's *Slow Motion*, appears on Narell's own Hip Pocket label, a steadily growing independent enterprise. Todd Phillips, yet another David Grisman alumnus, is an extraordinary bassist, versed in all the new acoustic variations. His deep jazz sensibility heard on his 1984 Varrick LP, *Released*, provides a resonant anchor for the Quintet's buoyant, shimmering sounds. Together, these new acoustic all-stars become one of the Bay Area's most absorbing bands, however you label it.

Alex De Grassi with **Larry Kassin** and **Todd Phillips**

ALEX DE GRASSI

Next to popular pianist George Winston, guitarist Alex De Grassi is perhaps the most influential instrumentalist in the evolution of the "Windham Hill sound." While the Stanford-based record label, enjoying unprecedented success as an independent operation, has expanded its catalog to include ensemble, electronic and popular music, the pastoral empire was built upon such solo acoustic recordings as De Grassi's *Turning: Turning Back* and *Slow Circle*. The cousin of label founder Will Ackerman, De Grassi is recognized as a finger-picking technician with few peers and one of the leading innovators on steel string acoustic guitar.

As with most of the music associated with Windham Hill, De Grassi's transcends categories, combining the folk instrumental tradition of guitarists John Fahey and Robbie Basho with unique tunings, and an original percussive, arpeggiated style. Born in Japan in 1952, De Grassi's background is as eclectic as his music. He holds a BA in urban geography and was working as a carpenter when Ackerman first recorded him. Basically a self-taught musician, De Grassi has engineered a captivating landscape of impressionistic sound, bristling with countermelodies, shifting rhythms and harmonies. On his 1983 LP, *Clockwork*, he marshalled a host of like-minded musicians for richly textural ensemble interpretations of his complex compositions.

Recently De Grassi has been working in a trio with bassist Todd Phillips, a member of the Anger/Higbie Quartet, and flutist Larry Kassin. A transplanted Chicago rock guitarist and classical flutist, Kassin has been a prime mover in the multifaceted Bay Area music, dance and film scene. Founder and producer of the Noe Valley Music Series, and pitcher for the Bay Bridge Recording/Noe Valley Musicians' Softball Team (De Grassi plays left field), Kassin leads his own jazz groups and has performed with Ghanian Master Drummer Kwaku Dadey, Paul Horn, Eddie Harris, Von Freeman and the Paul Winter Consort.

LARRY KASSIN

Friday, October 4

"Solo Piano" Green Room

Andrew Hill

If Andrew Hill's commercial success was commensurate with his reputation among jazz devotees and critics, his name would roll off the popular tongue as readily as those of Keith Jarrett, Chick Corea or Herbie Hancock. But while Hill is widely regarded as one of the most adventurous, creative and important pianists to emerge in the 1960s, his uncompromising artistic stance has kept him out of the bright lights. In his staunch refusal to approach his art as a market commodity, Hill adheres to his concept of music as "sensual expression."

"At the zenith of my Blue Note recordings," Hill wrote in the notes to his 1979 solo piano album, *From California with Love* (Artists House), "I found that fame and fortune were not my reward, but fame and poverty. . . At first I became bitter and hurled insults at those who were keeping me alive; since then I have found that I could live without condescending and create a work of art." Those Blue Note recordings, starting with the classic *Black Fire* in 1964, revealed Hill as a premier synthesist of historical influences, able to channel his teenage influences—Bud Powell, Art Tatum and Thelonious Monk—through the prism of the "new thing." In the company of Joe Henderson, Freddie Hubbard, Lee Morgan, Woody Shaw, Bobby Hutcherson, Richard Davis, Ron Carter, Elvin Jones and others, Hill rolled out his characteristic edgy lines, tonal clusters, and sudden shifts in tempo and texture, with the crystalline clarity and unchallengable logic that have shaped his playing ever since.

Born in Port Au Prince, Haiti, and raised in Chicago, where his style matured through dates with such legends as Gene Ammons, Johnny Griffin, Roy Eldridge, and Dinah Washington, the 48-year-old Hill has in recent years been one of the Bay Area's best kept jazz secrets. During the 1970s, he played colleges around the country and toured under the Smithsonian Heritage Program, becoming a Smithsonian Fellow in 1975. His recordings, on such labels as Arista-Freedom, Artists House, East Wind and Soul Note, have been relatively sparse but consistently rewarding.

Hill's local appearances are selective and relatively infrequent. But as one of the most "complete" pianists in modern jazz, and an intriguing composer as well, his stature transcends any provincial or temporal identification. "I figure there's been enough said about my past," Hill told writer Chuck Berg in 1976. "So anything relating to me should, I feel, start at the present." And when Andrew Hill plays, the present becomes an immense, expansive moment of profound expression.

Jessica Williams

In reviews of her 1979 album, *Rivers of Memory*, critics repeatedly compared Jessica Williams to such relative contemporaries as McCoy Tyner, Chick Corea and Herbie Hancock. While the parallels were flattering, they have grown increasingly irrelevant. With each subsequent recording, notably the rich septet LP, *Orgonomic Music*, and the 1982 quartet date with saxophonist Eddie Harris, *Update*, Williams has revealed deeper roots in the jazz tradition and broader capacities as a pianist and composer. Any meaningul directory of obvious influences would have to include Ellington and Monk, Coltrane and Mingus. But once confronted with a Williams performance, you can throw the references away.

Born in Baltimore in 1948, Williams was a graduate of the Peabody Conservatory of Music before honing her jazz chops in the East alongside such players as Gary Burton, Joe Morello and Philly Joe Jones. Since her move to the Bay Area in 1977, Williams has been a fixture on the local jazz scene, appearing regularly at Keystone Korner before its demise and leading a trio with bassist John Witala and drummer Bud Spangler. A move to Sacramento kept her out of earshot for awhile, but in the past year, Williams has reasserted her position as one of the area's most emotionally probing and technically proficient pianists.

In her powerful two-fisted technique, with its startling juxtapositions of left hand chords and bass lines and right hand runs and its judicious use of space, you can hear the history of jazz piano Williams has absorbed. Beyond the apparent musicianship, however, vibrates a realm of feeling and psychological inquiry which breathes a unique force into Williams' music. As indicated by such song titles as "Search for Shakti," by the explicit inspiration of Wilhelm Reich on *Orgonomic Music*, or by her recent composition of a suite for philosopher Friedrich Nietzsche, Williams integrated the expansive range of her interests and concerns with her musical expression. She does so with increasing clarity and elegance, with a concise forcefullness especially evident in her solo playing.

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Denny Zeitlin

As a practicing psychiatrist, Denny Zeitlin devotes his attention to the inner workings of other people's minds. But when he sits down at the keyboard, he never shrinks from the task of spontaneous self-expression. When the jazz doctor is in, he unravels his dreams in freeform musing, couched typically in mesmerizing patterns of rolling chords and cascading notes. Zeitlin's solo performances have become comfortably familiar to Bay Area jazz listeners and are often comprised of extended improvisations, flowing in lyrical streams-of-consciousness.

A Chicago native, born in 1938, Zeitlin received classical piano training in childhood, and medical training at Johns Hopkins and the Langley Porter Neuropsychiatric Institute. During the '60s, he recorded several piano trio albums for Columbia, and was praised by critic Leonard Feather as "the most versatile young pianist to come to prominence in the early 1960s." In the '70s, Zeitlin began experimenting with electronics and varied sonic blends, reflected on some of his recordings for the 1750 Arch label and culminating in his haunting score for "Invasion of the Body Snatchers."

In recent years, Zeitlin has sought challenging contexts for his acoustic piano. Live duets with bassist Charlie Haden are captured on *Time Remembers One Time Once* (ECM); a stunning piano duet with Herbie Hancock, "Free Form/Straight No Chaser," is included on *Conrad Silvert Presents Jazz At The Opera House*; and his rendering of his composition "Quiet Now" is featured on Palo Alto's *Bill Evans: A Tribute*. On last year's *Tidal Wave* LP (Palo Alto), Zeitlin plays in solo, duo, trio and quartet contexts with Haden, guitarist John Abercrombie and drummer Peter Donald, the set unified by the pianist's coherent vision. Whether exploring the dark sonorities of the ominous title cut or romping through the bebop of Charlie Parker's "Billie's Bounce," Zeitlin exhibits a restless passion for harmonic and melodic interpretation, always with a steady hand and reassuring confidence.

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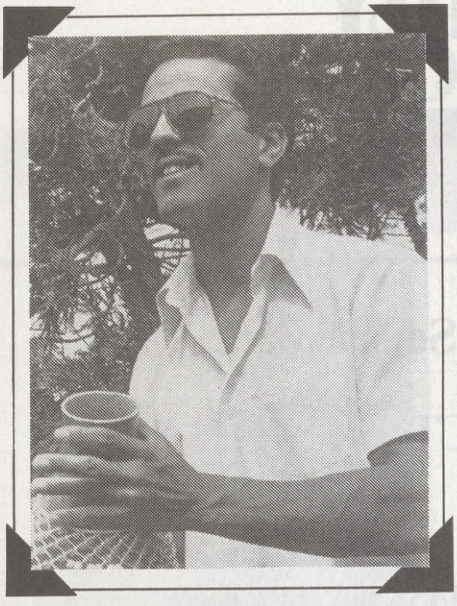

The Afro-Cuban Ensemble
featuring **Joe Henderson** and **Orestes Vilato**

In 1982, a locally produced album, La Nueva Tradicion, heralded the rise of an exciting San Francisco Afro-Cuban ensemble, Orquesta Batachanga. The vibrant ten-piece band was featured at the 1983 Jazz in The City festival but, while a second LP is due for release this month, Batachanga has disbanded. Compensating for the loss of this valued Latin community musical force, however, is the appearance of the Afro-Cuban Jazz Ensemble, a sextet featuring former members and friends of Batachanga: Rebeca Mauleon, keyboards, Harold Muniz, congas, David Belove, bass, John Santos and Mario Abruzzo, percussion, and John Calloway, flute, alto and arrangements.

The new ensemble continues Batachanga's dedication to the traditional rhythms of Africa and Cuba that have shaped modern Latin music, but, according to Santos, this group holds to more of a "jam attitude." Its debut last May was a collaboration with the brilliant trombonist/sea shell blower, Steve Turre. For its second major project, the Ensemble has invited timbales-master Orestes Vilato and tenor sax giant Joe Henderson to join the venture. Vilato is best known for his explosive contributions in the Santana band, but the Cuban-born percussionist is regaled in salsa circles in New York City, having played with the Fania All-Stars, Ray Barretto and others. Henderson is one of the modern titans of tenor, rising to prominence in the 1960s in groups with Kenny Dorham, Horace Silver and Andrew Hill, and establishing an original voice in the language of Stitt, Coltrane and Shorter. From the classic Blue Note sessions through his late-sixties Milestone recordings and more recent trio formats, Henderson has always played with an awesome balance of power and intelligence. His sterling improvisations should add an impressive jazz depth to the exciting polyrhythms of the Afro-Cuban Jazz Ensemble, and, it is hoped, mark just one more milestone for this group of talented and committed musicians.

Maria Marquez
with **Voz de Samba**

Since moving to the Bay Area in 1982, Maria Marquez has eased into the thriving Latin jazz scene, gradually gaining recognition as her elegant voice is heard in a variety of contexts. A native of Caracas, Venezuela, Marquez graduated from the Berklee School of Music in Boston before settling in San Francisco. She debuted with guitarist Joyce Cooling, both in duet and with Cooling's Brasilian Jazz Quartet which includes percussionist John Santos. During the past year, Marquez has collaborated with musician/producer Frank Harris, recording a single, "Canto Del Pilon" (Third Wave Productions), which fuses synthesizer, environmental sounds and voice in captivating treatments of two Venezuelan folk songs. The pair has also scored a new movie, "Three By Three" by local independent filmmaker, Calojero Salvo.

In 1984, Marquez added her vocals to one of the Bay Area's fine Brazilian-rooted ensembles, Voz de Samba. The instrumental quintet was founded by keyboardist/composer/arranger Marcos Silva, a veteran musician from Rio de Janeiro who has performed with Paquito D'Rivera, Flora Purim and Airto Moreira, Claudio Roditi and Gil Evans. Silva is joined by fellow Brazilians Celso Alberti on drums and Ricardo Peixoto on guitar. Both are steeped in both jazz and samba. Bassist Gary Brown, whose history includes both jazz and rock, with Jorge Santana, Eddie Henderson, Larry Coryell, Neal Schon and others, and percussionist/ethnomusicologist Michael Spiro, of Orquesta Batachanga and Canoneo, complete the band.

MARIA MARQUEZ

ESCOLA NOVA DE SAMBA

Escola Nova de Samba

San Francisco may rank behind Rio de Janeiro and New Orleans in the sheer magnitude of its urban festivals, but every year the spirit of Carnaval takes hold and thousands of celebrants take to the streets. Escola Nova de Samba was born of the effort to keep that spirit alive year 'round. In 1984, Chalo Eduardo and Josephine Morada founded Gremio Recreativo Social Escola Nova de Samba, an educational, social and recreational club offering classes in samba, Afro-Brasilian dance, percussion and singing. Workshops were created to prepare performers for Carnaval and other fairs and festivals. In its extravagant revues, Escola Nova recreates the fiery magic of Brasilian Carnaval, from the fundamental batucada rhythm through banners, costume and dance.

Musical director and native San Franciscan Chalo Eduardo has added his polyrhythmic percussion to an impressive range of musical groups in the Bay Area, most recently the popular club ensemble Viva Brasil. Like Eduardo, director and choreographer Josephine Morada has travelled to Rio to study the samba and Carnaval culture and traditions. The streets of urban Brazil have generated some of the most colorful, percolating polyrhythmic music in the world, and while the tamer bossa nova was the first to capture popular attention in the US, largely through the 1960s jazz interpretations of Stan Getz, samba is the grittier roots music, and, through such international bands as Azymuth, has strongly influenced jazz in the '70s and '80s. By embracing the entire Carnaval aesthetic, Escola Nova brings us that much closer to the sound and movement of the rich Brazilian culture.

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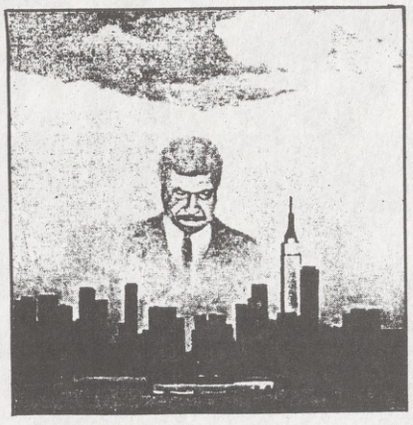

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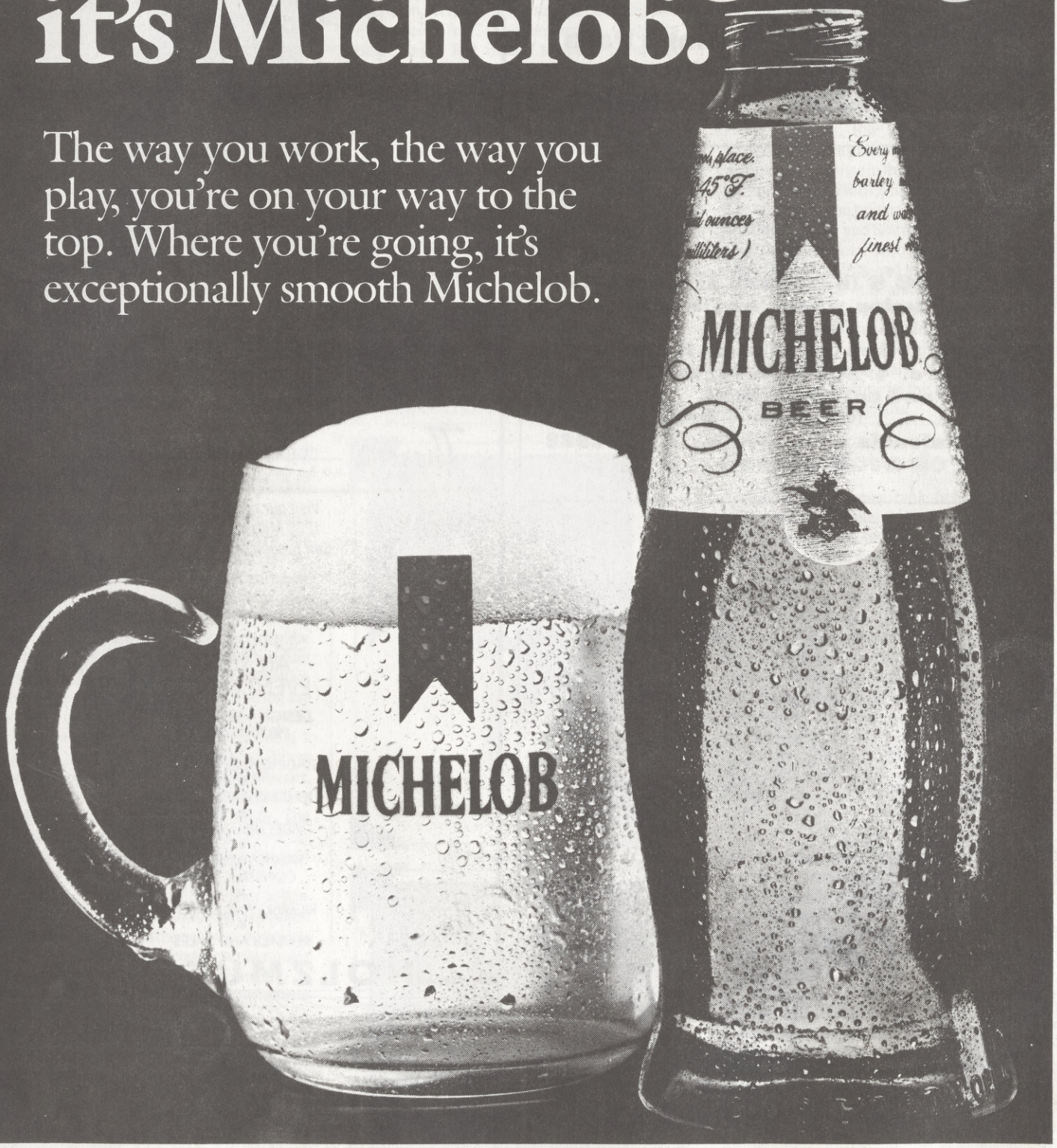

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